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INDIA'S NATIONAL PAN-GENRE MUSIC MAGAZINE

the Score magazine

BAND OF THE MONTH

AVORA RECORDS

COVER STORY

SACHIN-JIGAR

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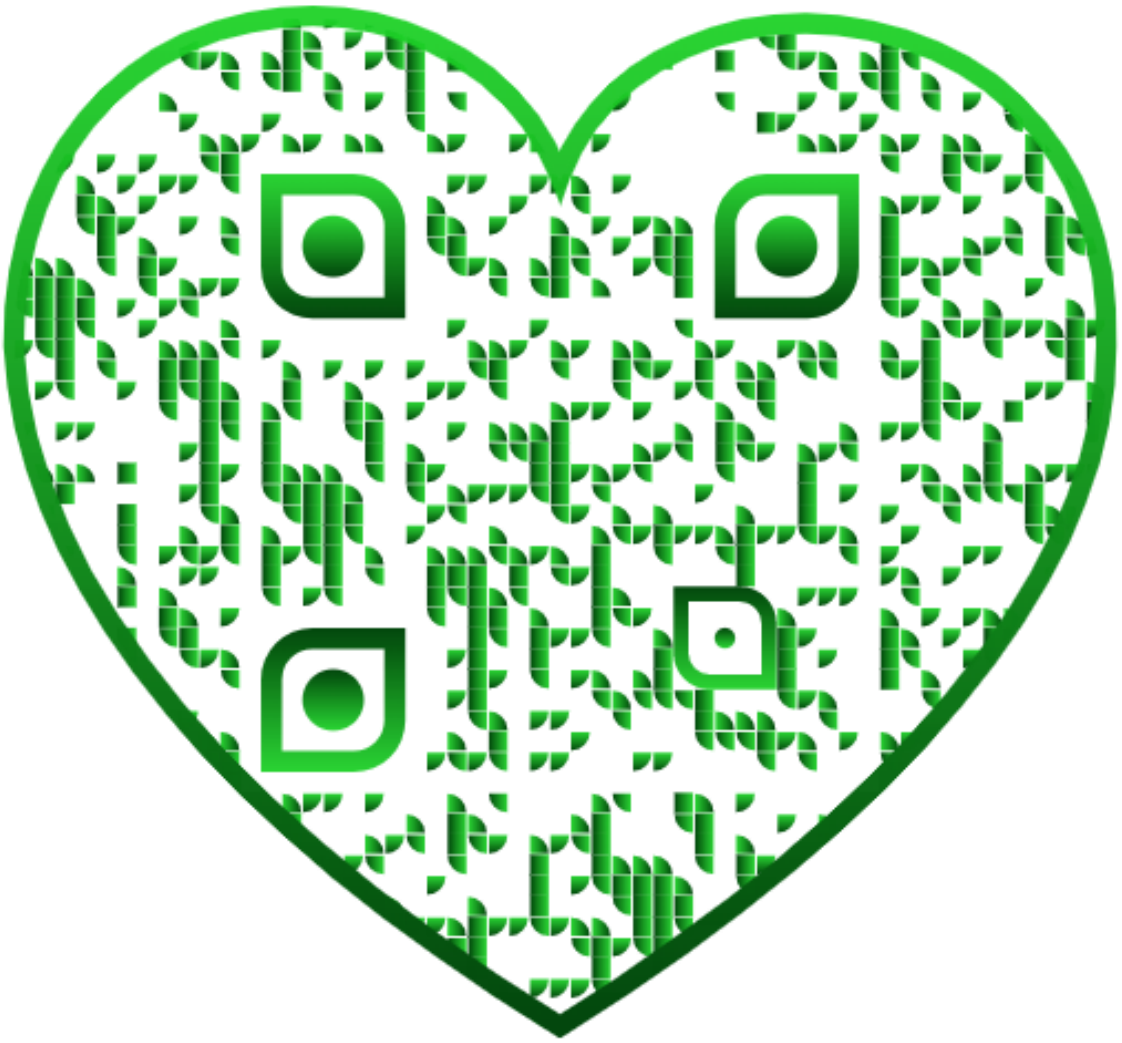

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DIRECTOR'S NOTE

Even if you are among those who don't care much for Bollywood Music, it is hard to not notice the sudden surge of never-ending remixes of favourite evergreens. A quick poll among your friends, and you will find most hate a remix for ruining their fond oldie and are willing to be vocal about it.

This phenomenon seems to be an epidemic; Nearly every Bollywood movie in recent times has featured at least one remix. I cannot but wonder if it is the filmmakers who want this monstrosity in their film or if award-winning music directors actually prefer not to make original music. It is not just that the music is repetitive, even the videos are cliché; a group dancing in a club or a skimpily clothed woman entertaining a live audience of some sort.

For this trend to stop, I see no choice but to decisively express my revulsion in the hope that some sane minds with deep pockets in the Bollywood producer ecosystem read this editorial and see the writing on the wall. The problem with this approach is more tricky than you would think. There is a closed echo chamber in Bollywood and Kollywood who know very well that the audience does not have a choice but to see their movies, no matter how bad.

Now that I know my first strategy won't work, I pin my hopes on music directors who I implore to stop this atrocity. I look forward eagerly to new music that I can add to my favorite collection.

Until the next time.

PRAGASH VM
Director - Business Development

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PRAMITA BOSE

SACHIN-JIGAR

The tree of their friendship has grown over time with roots delving deeper, longer and stronger. Their struggle has weathered many storms as well as tided over all odds to chisel out a space for their craft in this competitive music industry. Now the bonding between well-known Bollywood composers Sachin Sanghvi and Jigar Saraiya aka Sachin-Jigar is a fabled inseparable buckle that looks impossible to break! Having evolved gradually but consistently as a hit machine, these music partners are a name to reckon with among the current breed of musicians. The duo shares of its story right from the salad days as amateur starters, stint in theatre as well as on small screen, apprenticeship under industry bigwigs, equation with fandom, familial support and inspiration to a lot more things unplugged in a tête-à-tête with Score music magazine

How did you guys form a musical duo? Where did you first meet and hit it off?

Sachin: Everything happens for a reason you know. And we realise this in hindsight when we reflect on the past. We would actually meet more often than not to share our workloads while straddling theatre with television. Jigar then one day asked me to join the very reputed Rajesh Roshanji and his camp to taste mainstream waters and the next thing we knew was arranging music for the Roshans professionally and the thought organically hit home that we are on the same page as a congenial combination.

Jigar: I think Sachin covered the part as to how we met and synergised to become musical partners. But let me add another interesting dope here that suggests, we bonded more over food than music. At least that's what I feel at heart (chuckles!). The other matching point is that hailing from similar backgrounds has really helped us forming this pair and we both wanted to toil hard over producing some amazing music.

Sachin, you hail from a suburban Mumbai, dominated by Gujarati community and your voice has been a rage for years during Navaratri celebration and garba dance. Can you recall those days and the musical impact that this association has left upon you?

Sachin: Yes, I feel great when I look back and think about those funfilled, joyous times. When I was a kid, people used to be amused by the fact that I did a lot of shows and even cut regional albums. You see, we always learn things quickly in our younger days and I picked up music the most as a child. I took to singing, keyboards, playing with a band and also imbibed the idea of how to address a large crowd on stage. Later, I used all that experience I could gather at a tender age in executing Sachin-Jigar shows on a professional platform.

Fact is, when you face an enormous audience, you get to tap its pulse and understand what is mass-friendly and popular and why is it so. When you are in the thick of business, trying to create infectious music, this experience really helps. It feels on a high as an artiste to just go all out there and express yourself open-heartedly in your mother tongue or any other language that you are comfortable in with no undue pressure whatsoever.

Many people don't bother to remember the long stretch of struggle that goes behind climbing up the ladder of success. How do you react now when you two look back after reaching a secure pinnacle in the industry?

Jigar: Honestly, we are not staring backwards but ahead and preferably mapping the miles to go on from here. For the lack of time, we hardly can afford to dwell on our past and contemplate much. But yes, every time we find love and fame, it's a ritual that we sit back and ponder over those bygone years. We love new challenges and take each assignment like the zeal of an excited fresher. We are hell-bent on taking this brand forward with all our might and enthusiasm.

Sachin: My take on this is that struggle toughens you like a hard solid rock and success can get slippery. So it is highly important to remember your hardships like a true conscientious reminder and keep yourself grounded, though I personally fathom, struggle never ends with one's attained establishment and material status as it's all about sustaining your brand and carrying it forward.

You used to assist established composers namely, Pritam, A.R. Rahman, Anu Malik, Nadeem-Shravan, Sandesh Shandilya, Vishal-Shekhar before charting out your own musical course independently. How was the experience like and how does music arrangement help an aspirant sharpen his skills?

Jigar: Our stint as arrangers will stay with us all our lives. To be able to assist these reputed tunesmiths at the peak of their careers and have a backseat view of what is happening around as well as witnessing how they go about their business is absolutely wonderful. It's amazing how these gentlemen depict the same typical Bollywood situations in their own sweet ways. Every scorer approaches the song process differently. If one goes for the melody first, another goes for production, etc. I wanted to become Kumar Sanu while I was training to sing, until Roja (composed by Oscar-winner A.R. Rahman) happened and took me by storm. Somebody like Rahman sir, who has become an inspiration to an entire generation, is the simplest human being alive. In a particular song, he might want to play only four chords because he wants to drive home a message and doesn't want to clog his listening. He has immense clarity and has given us a lot of perspective about how simple can be complicated and vice-versa.

Sachin: Each has its own unique style you see. If Rajubhai (eminent composer Rajesh Roshan) taught us how to differentiate between a normal tune and one that fits the character to the tee, then Pritamda showed us how to be ahead of the times. He treats us like his kids. There is a father figure inside him. He is our go to man. We always resort to him when we get stuck somewhere. He is our guiding light, you know. So, all in all, it's been a very enriching experience till now.

Did you guys undergo any formal training? Do you think it's necessary for every beginner, who wants to make it big in the musical field?

Sachin: Formal schooling is very important for every musician at any given level in my view. I was trained in classical vocals for 10 years and have also learnt the ropes of two-three types of the piano.

Jigar: I have taken tuitions on beating the tabla first followed with the reed instrument, piano. In today's world, not only certified coaching is required but knowing both the desi classical as well as the western styles are highly imperative. People are born with natural vocal chords. But only a few good know how to exercise them as an ear-soothing artform and sing with a proper mix of right tunes, tone, rhythm, beat and straight from the heart too (smiles)! This super quality makes one stand out of the rest and enables him/her to emerge comfortable in terms of knowing what to do perfectly. You must tick off all the right boxes before taking a serious plunge, don't you?

These days, mashups have become quite a trend. Do you think it's only a good publicity tool for producers or a great opportunity for songmakers and singers to experiment with different flavours, structures and improvisations?

Jigar: Trends will always be there but nothing can replace a composer's original body of works. It's a fact that only when the music directors churn out a version melody, will someone

be then able to conjure a mashup and gain from it. It only adds to the actual number's popularity or say, the probable copies cash in on it. We have no issues with such technical fads, wherein the music label or the producer wants to sell and publicise the song more through other various avenues or channels available at their disposal, be it a romantic mashup or a complete album medley or an audio-series of remixed editions.

Nowadays, a film's playlist also sometimes comprises an unplugged or a reprised copy of an already hit number from the album. What's your take on this?

Sachin: It is mostly noticed that only a few movies demand such unprogrammed files. For instance, a particular love song may have a slow-n-sad version in the pipeline. These tracks do not always really make it in the proposed flick but are usually great add-ons to the audio album (after a pause)....since if there is a track which the music director or his team thinks can fast catch up with the listeners, it is then always fantastic to offer them with a new ring to it.

Which filmmaker you've worked with has a keen music sense according to you?

Jigar: Luckily, Remo sir (filmmaker Remo D'Souza) is a choreographer with sharp sense of rhythm beat and sounds in him. Plus, he is always surrounded by a bunch of young lads who lend an innovative touch to their compositions, play brand new and contemporary music that's currently doing the rounds of the music circuit. This makes him ready to experiment with the unknown horizons in offbeat music. At the end of the day, rest assured that you give him any kind of song and he makes anybody dance on it. That's the hallmark of a winner. No challenge can tower over him. He paves the path like a leader, breaking new grounds.

Sachin: I feel he is a master. He is self-reliant and amply sure of his place and position in the market. He is gutsy enough to dare and try out novel things. These are some of his most important assets. If you see our work with him, it has always been game-changing and trendsetting. It is always a great boost to get associated with him and he treats us like family that grows our bonding to be even more special.

Which singer has really impressed you with his/her vocal powers?

Jigar: I am a die-hard Sunidhi Chauhan fan. I feel she is a timeless singer like Ashaji. She is a very lovely person to work with and she knows her job extremely well. She is just amazing.

Sachin: I find K.K. superbly impeccable and a great guy to work with. He can be so off the grid all the time. He is a very easygoing person with an immensely powerful voice that makes anyone fall in love (grins)!

What about your upcoming stage shows, given the fact that this is a festive season?

Sachin: It is always a special experience to perform live before our fans. Recently, we were jamming in Ahmedabad for a college event and it was good fun to watch the crowd going all out, taking over the gig and finally started singing with us. This kind of an uninhibited exchange of vibes no doubt reinvigorates our spirit and refreshes our mood. To tell you frankly, at that point of time, we felt as if we were among the audiences and the students were performing for us.

Jigar: We always look forward to stage shows as you get a better notion of your fans' likes and dislikes. Our shows

are all about entertaining our fans as we interact with them sans any strings attached. Our primary aim is to provide them with super amusement and we hope to continue this routine every time we do a public concert. We are really looking forward to this festive season and have already started touring with our dates blocked on the itinerary.

What are your forthcoming film projects?

We are presently coordinating over a line-up of four films. But we can only speak about Parmanu as of now. We are genuinely very proud of this album and the story itself is quite interesting to drive its music way higher. Others are too premature to talk about. Overall, the music graph of 2017 has been rather gratifying for us. We have had six Hindi releases so far and two Gujarati.

Gradually, music stores are shutting down and giving way to online shops. How do you find this transition from physical to digital music space?

Sachin: I badly miss the CDs and cassettes collection these days. It's like a deep sore void left behind. I miss going to the music stands and buying my CDs after fiddling with a sample or two and listening to them. I used to tune in to music so much that I would almost burn the head of my CD player.

Jigar: I guess, more emphasis should be laid upon purchasing original, quality music, irrespective of the form it is accessible in. As long as we are buying pure, untampered music, it doesn't matter whether we are importing soft stuff from the internet or grabbing hard copies like CDs, etc.

You have also given music direction for plays, television and jingles. How different is it from film music, considering that all are different mediums?

Jigar: Every medium has its own dynamics you see. Theatre is where our passion is and it has taught us in heaps and helped us grow as music directors. Television gave us stability and money but there is very little room for innovation, while jingles are very creative as you have to say a lot in a condensed capsule in very little time. It becomes exceedingly difficult even for ad makers at times to meet the odd demands that put the project at stake. The asking rate is always piercing through the roof in this realm. Still I find our ad industry chasing infinite excellence day in day out and flourishing at a brilliant pace.

You kind of strike a fine balance between soulful music and pulsating numbers. Comment.

Sachin: In Bollywood, it is mandatory to cover everything and anything. For versatility is a key feature here. Every script has its own expectation and if it calls for soulful music, you have to deliver that. While the pulsating dance numbers give your album the fizz and opening it needs. So depending on the script and sequence, we must serve up what is necessarily required.

Has a foot-tapping dance/club track become more compulsory than ever before?

We beg to differ on this. See, change is a constant factor in the showbiz industry. There was a time when everyone wanted item numbers on a spree. Then came club songs, whereas, love ballads have always been in vogue and no matter what, the genre will glow eternally like a glorious jewel in the composer's crown. They are like immortal creations with timeless appeal

SOUVIK CHAKRABORTY

Folk bands in India

In a Bollywood frenzied nation, the alternative music scene seems always to struggle. But the very scaffolding of a shaky foundation has been used to the benefits of some of the best musicians in the country. The love for one's lands, and its little musings and songs reflect in the popular lyrics of the foreign lands too. The diasporic contemplation of the songs of the land make it big into the international market. But, it would have been a despairing death for the folklores of India, if it was only surviving through the little efforts of the indigenous singers in its raw form.

Indian Ocean is perhaps the best name to start with for this list. Many would argue that the music that they render is not purely of a folkish origin, but with the Indian Ocean the flavour is so damn infectious that it contaminates a lot of their highly energetic riffs of jazz and blues. This means that their music is rooted and so is their writings, so much so that they do not always need to perform a folk band antic to stand out tall in the market of the young bunch of folk musicians. In fact, it would perhaps not be wrong to say that their music is of the urban legends for the urban folks.

The Raghu Dixit Project is perhaps one of the most popular of the folk bands and they have achieved it by a curious mixture of blending the western forms of rock and roll with the desi tadka of the dusts and winds of the Indian soil. To spice up their intriguing music they have brought in the drums, guitars and the bass guitars all together with the flute of Parth Chandiramani. Jag Changa an album by the Raghu Dixit Project is an example of what happens when passion weds talent.

Advaita comes with a philosophical core that is unfettered by the corruptions of the MIDI musicians of the modern days. There music bares the chest to the rough winters of the sound of today yet manages to flesh out an uniqueness that is almost like achieving the golden mean in a band of eight members. Not all fusion bands come up with the kind of music that Advaita has created over the years. Their talent has certainly taken them a long way, and they had already performed with luminaries like John Lecker who has worked with the likes of Radiohead and Pink Floyd. The curious mix of different tunes and lyrics in their body of music has actually made them a happy eat for most random of the random taste buds. Hailing from Delhi these guys have rocked with ease most corporate events, music festivals and the Coke Studio on MTV.

Tetseo Sisters should take a bow for their highly unique sounding music amongst the trending folk bands of India. The music produced by these group of true queens are an absolute treat to the ears and the heart too. Mercy, Azi, Kuku and Lulu's voice scents of the lush green meadows and the sweaty soaked bamboo shoots of the beautiful Nagaland. One can tour the hills and roll down the vales when they have plugged in their earphones for listening to the Tetseo Sisters. Started with the humblest of exposure, the Tetseo Sisters shot to fame in the international circuit very soon, rocking the stage in the Handshake Concert in Bangkok, and then going on to set fire on stage at the Commonwealth Games' Queen Baton's Rally in 2010.

Agnee has managed to crack a deal with the rock lovers, through their honey smooth blend of rock and Hindustani music. Agnee brings in the classical, the carnatic into a playground of interesting notes and intensifies the mood of the song to an aphrodisiac slumber. Agnee flames up the passion in your heart to go back to your roots and water your core for resurrection on a Monday morning. And, the best part is Agnee has done all this and still remained totally mainstream, so much so that it will be absolutely no crime to play Yaariyaan from Cocktail on loop.

Swarathma from Bangalore shot to fame when they were included in one of the segments of a highly popular and experimental TV project called the 'Dewarists'. Collaborating with Shubha Mudgal on any project is a blessing in itself. Swarathma boasts of a much bigger spectra of talents and thus their range of music makes them stand well apart from their competitors. Hook into their album like the Topiwalleh and you will rollick in the dripping goodness of the percussions, bass guitars and violins too!

Kailasa is a band that will connect to your soul with just one string pulled on the guitar or just two hills down on the keyboard. For all that Kailash Kher could not do in Bollywood he has done it in his band. Kailash unlike most playback singers has a high affinity towards the songs of the soil. Just like some sing because their vocal chords vibrate, some sing because it is the way of their prayer every day. Sufi has been the main inclination for Kailash and whatever Kailasha hums is just pure devotion. That does not mean that the ignorant youth will keep aside his album on the rack labelling it 'bhakti geeti' or 'bhajans'. Kailasa is peppy, quirky and all the more colourful like the emotions and emoticons of a cosmopolitan. One cannot just ignore a Kailasa album unless he does not want to get high with a dope load of surprises.

Papon and The East India Company is a highly viable project for it is one of the bands that cracked the economical equations of bringing a non-mainstream music to the forefront. Whenever folk bands are set up; there is by default, a clear sense of adulteration felt in the original feel and flavour of the song. But, with the musical maestro like Papon fusion in itself takes off to a different autumnal ecstasy of a sweet breeze. The drooling over and the intoxication is as cherish able as a spoonful of sundae after a weary day.

ZILDJIAN GIVES ME THE PERFECT SOUND WITH REAL FEEL.
I SIMPLY LOVE IT & CAN'T GET ENOUGH OF IT !!! -Drums Sivamani

Zildjian's classic sound is embodied by A Zildjian and immortalized in countless recordings by the greatest drummers of all time. Known for their versatility, these bright cymbals range from paper thin and delicate to extra heavy and cutting. Recent adjustments were made to the curvature and weights of many current models to capture the sweet spot of the classic A sound, producing crashes, rides, and hats that reflect today's musical styles.

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AVORA RECORDS

We had a chat with Avora Records, a Jazz and Pop music band, fresh talent from Aizwal, who spoke about their recent win at the Sennheiser Top 50 bands, their musical influences, upcoming gigs and more.

When did you form the band and how did the name come about?

Avora Records was formed in 2013. It was founded by Mamaa Ralte (who now acts as a producer and manager for the band). The name of the band is named after Mama's father Marova. How is it, is for you to figure out.

You guys recently won the Sennheiser Top 50 bands. How was the journey and what did you feel like when you were announced as the winner?

The journey was nothing short of delightful. It was our first venture out of Aizawl and every experience taught us something new. We met a lot of new faces who turned out to be great friends. We got acquainted with acts like Papon, Raghu Dixit and The Family Cheese, etc. and learnt a lot about their crafts. We also learn alot about ourselves as we travelled together and shared hotel rooms. We came back as a closer group of people than before!

Honestly, we thought that we'd come second! The band was speechless for a long time!!! We didn't sleep that night lol.

Each of you in the band have different musical influences. How has that helped when making music?

Dissimilar influences has always been an advantage for the band! It makes our writing and production style unpredictable and helps us experiment.

If there is an artist that as a band you would like to collaborate with, who would it be and why?

We really love Parvaaz, last year's winner! We'd love to go full ambient with them.

What makes your music unique?

We are a guitar driven band that pays artistic attention to intricate details. I think this part really shapes our sound.

Do you have an album or EP release on the pipeline?

A full length album is on the works. Hopefully, it'll be out next year.

Who do you guys idolize as a band?

INCUBUS

Tell us about your upcoming tours.

We'll be leaving for the the NH7 Bacardi Weekender on 27th this month and staright to Delhi for The NE Fest on November 4th.

Your message to our readers.

Stalk us on social media LOL

RAPID FIRE

BEST GIG TILL DATE

Terra Maya, Guwahati, Sennheiser East Zone Finals

WHEN YOU ARE NOT JAMMING, WHAT WOULD YOU BE DOING?

Playing Xbox

FAVORITE BAND

Incubus

MOST EMBARRASSING MOMENT ON STAGE.

When Stephen choked because a girl he has been writing and singing about came to the show

SRIRAM RAVISHANKAR

THE ODYSSEY OF MUSIC MEDIA

As mediums of music consumption are rapidly changing, the question of their profitability still remains.

After asking around many musicians about their preferences in terms of music consumption, many were actually in favor of the changes and only held on the older streams as mere means of nostalgia. From the phonograph to Spotify, how people consume music has evolved steadily, but also made huge leaps with each change.

It all started with Edison's phonograph that could both record music and play it back. From there came the graphophone, gramophone, the era of vinyl's, magnetophon which set the stage for widespread use of magnetic tape technology which recorded and delayed broadcasting by TV & radio stations. After this, came the car radio which eventually led to the era of cassette tapes. The cassette tapes' immediate offspring, the 8-track tape cartridge and player evolved into the introduction of smaller tape cassettes. Sony introduced the Walkman - a portable compact cassette tape player which was an instant hit amongst the masses and immediately made way for what is considered one of the most popular forms of music consumption - Compact Disc or CD for short. The evolution from here on is probably what most of us are very familiar with where the 'mp3' file extension format was standardized for digital audio files; complementing this, Sony released a portable CD player which was perceived as an upgrade from the cassette Walkman. Simultaneously with the onset of digitization, 2G digital cellular phone services were introduced, including the ability to access media content on mobile phones. During this time, the Internet was also born which was seen as the future (at least as a vague instinct if not for a definite direction). And with the advent of the internet, computers applications, digital media players that could handle several standard digital formats in no time set foot into the internet streaming format with Pandora's digital radio streaming and the Music Genome Project to customize a user's music experience. This set the foundation for the rest of the things that we are now familiar with.

Undoubtedly, the digital revolution has made everything easier and opened up a world of possibilities for musicians. But the cluster of challenges that come with this convenience not only questions the future of musicians but also the industry's ability to cope with it and more importantly, how both of them will remain profitable. As we are at the prime of digitization and technological genius, the streaming model of music has left everybody hanging waiting to see how the model will turn out. With their expansive catalogues, freemium model (Free access that leads to paid access) of business, and an increasingly diverse economy of musicians and audience to cater to, online streaming players seem to be facing more questions than answers. Immediately, one may ask amidst all this, what does the future of record labels look like? Clearly, we are looking at a record label-less future. Avenues like YouTube, Spotify, Apple Music, SoundCloud, etc. have virtually eliminated the role of a record label owing to its massive immediate outreach which gives musicians the liberty to have their own independent label or channel which gives complete independence from mediators and control over their economic fate, overseeing all aspects of developing, marketing and distributing their work.

The online economy is much more open, accessible, and limitless. What is pivotal to remind ourselves amidst all the enormous changes, is our primary motive of why we are doing music. When our objective is strong and singular, changes on the way should in fact be used as bonuses rather than a hindrance. And besides, no matter how many changes come about, art and humor will still be our biggest weapons to fight the blues.

Mahesh Raghvan

Mahesh Raghvan is a Carnatic Music Fusion artist whose artistic goal is to present and create Indian Classical Fusion Music in contemporary ways for modern audiences. We had the pleasure of talking to him about his music, journey, artists he would like to collaborate with and more.

What inspired you to take the path of recreating the international and electronic music into your own version of Carnatic music?

I have been training in Carnatic music since a very young age. I've seen many instances where students stop studying Carnatic Music because they find the pure form really boring and it doesn't interest them so much. Sadly, a lot of my friends avoid going to pure classical concerts for the same reason. I've always wanted to prove the fact that 'Carnatic Music is very cool!'. Hence, I've been presenting popular Carnatic repertoire in forms that the young audiences of today can relate to. It is surely one way of including Carnatic music on a typical millennial's playlist!

Did you think that your music would reach out to many thousands of people who actually will appreciate it?

I would have never imagined that my music would connect would so many people. However, the reach and numbers don't really matter to me. The most important thing is the creative satisfaction I get out of making and experimenting with music, and that's what keeps me going.

Tell us a little bit about your journey as a musician.

I've always been inclined to music since a young age, thanks to the support of my parents. My childhood was filled with Carnatic vocal lessons, keyboard classes, Trinity College exams and music performances. Apart from music, the other passion of mine was technology - I was always experimenting with computers, software, hardware etc. In order to pursue both my interests, I pursued a Bachelors in Audio Production from SAE Institute Dubai and an MSc in Digital Composition and Performance from the University of Edinburgh.

I've always wanted to play Carnatic music on an instrument and I was never satisfied with my efforts on a keyboard/guitar. I discovered a few iPad music apps (GeoSynth, GeoShred) a few years ago. After playing with them for a few months, I developed a technique to play Carnatic gamakas (ornamentations/ bends), and since then, there was no turning back. I still practice the iPad instruments everyday to find new techniques and methods to get better at what I do.

If there is one musician/ artist you would like to collaborate with, who would it be and what would you do?

There were two people I had always wanted to work with. One of them is the keyboard wizard Jordan Rudess (keyboardist of Dream Theater and inventor of the app that I play). I was really fortunate to have had the opportunity on collaborating on a piece 'Light Becomes Day' with him along with Manjunath BC and Mohini Dey this October. I had played GeoShred and had produced the music for it. The other musician I had always wanted to work with and learn from was the late U Srinivas. I had always looked up to him, and I still listen to his recordings and try to replicate his technique on the iPad.

Tell us a bit more about your YouTube music project.

My YouTube music project was created with the intention of presenting Carnatic music in contemporary and innovative ways. Most of the videos feature me playing Carnatic Music on modern musical instruments such as the iPad and ROLI Seaboard RISE. As of now, I work with two concepts: One of them is contemporary/electronic versions of Carnatic Music pieces and the other is making Indian Classical/ Carnatic versions of popular pop culture themes/ songs. Both these concepts together have helped me reach a variety of audiences.

How have the responses to your music been so far? Is there any special incident you would like to share?

The response has been overwhelmingly positive. I never expected to reach anywhere when I had first started. It feels great to see a lot of people pick up the iPad and download the music apps that I use after watching my videos. One of the most special moments was when I heard that my friend's daughter wanted to learn Carnatic Music after listening to my work. The whole purpose of what I do is to promote Indian Classical Music and it is always special to see people develop an interest for it.

Through your work, you have made classical music reach out to a wider and larger international audience base. What were the challenges you faced while doing so?

In almost all my music productions, the main challenge I face is keeping a listener engaged. In this day and age when social media users skip videos and posts at the blink of an eyelid, there has to be a lot of thought put into engagement. The other challenge is that there are only 24 hours in a day. On almost all my projects, I take care of everything myself at all stages from recording and arrangement to video editing. I had to learn a lot of new skills myself that were unrelated to music, some of which included video editing, social media skills, colour correction, graphic design, motion graphics, lighting, cinematography etc. I learnt everything through online courses. Because of this, it takes me a lot of sleepless nights, time and effort for each production. It does get tiring and sometimes even affects my health, but at the end of the day I really enjoy what I do!

Any upcoming music we can look forward to?

I have quite a few pieces that I've done along as part of the IndianRaga 2017 US Fellowship. Plus, I have a few original pieces and a few collaborations that I have been working on; which I plan to release on my YouTube Channel.

Your message to independent artists like you who are just starting out.

To all those who are just starting out, my advice to them would be to keep doing what they love without giving up. Patience and persistence is the key to success. Nothing happens overnight. Also, practicing and learning new things to improve is a must!

SHREYA BOSE

INDIE REVIEW

Bison (Skrat):

I have plenty of f-words for Skrat's new album. Fierce. Fiery. Ferocious. Flamboyant. Flawless. I could go on, but my Editor frowns at my excessive use of allegory. The point, however, is that Skrat have outdone themselves. I never imagined that they would disappoint, but Bison does much justice to the oft-used adjective "epic". I'm not sure what to exalt first – the crisp hooks and the addictive riffs, the spitting snarky words or the unending kicks of rhythmic adrenaline. The tracks move from ominous to facile to dystopian to frenzied. The songs are darker than their previous musical avatars, and sketch out a saga of devastation with biting satire.

The Queen is in slumber. Chaos has arisen, and that means General Bison shows up to stir up some trouble. His intent? Wallop the population of "Skrat-verse" into sanity with some fire and brimstone. He's the hero humanity needs and hopefully not one that it deserves. Yet.

What never ceases to amaze me about this band is the consistent levels of energy they insist on maintaining in every track. Bison has no ballads; its all high-octane, exquisitely crafted hack-and-slash sentimentality. The band hijacks your attention and treats it like its personal phonetic stomping ground. I couldn't pick a favourite, but "Raptor", "Fireworks", "Wake Up", "Siren" and "Bison" keep coming up in the playlist.

As Written in the Stars (Easy Wanderlings):

Charming. A simple word, applicable to all kinds of things that may please the eyes or the spirit. You use it to talk about the guy who picks up the hat you dropped, the old woman who leaves some homemade pudding for your dessert, the sudden whiff of some childhood fragrance in the winter air, lazy spring afternoons, and this album.

The debut album of this Pune-based band is simple, and ever so memorable. Their sounds draw attention without any ostentation whatsoever. Their tones are fluid, intimate; they call for long-winded listens by campfires (real or in your head) by yourself with hot chocolate or with the kind of friends who don't say a word when the song is on. The band wastes nothing, keeps their songs shorn of all but the warmest sentimentality. On the first listen, you'll think of Simon and Garfunkel and Bread. When vocalist Pratika sings "Enjoy It While It Lasts", you'll see why she lists Aretha Franklin and Etta James as inspiration.

In 2016, I heard them at Nh7 Pune. I have no idea who they were, but when they began I remember that both me and my friends dropped ourselves to the grass before their stage. We sipped our drinks in the shade, spread out our legs and stayed for the whole set. Until this month, I didn't bother to look them up. My mistake. Find them, hear them, and I'll wager that you too, will stay.

Shenanigans (Arjun and the Teenage Men):

For a debut EP, Shenanigans works fairly well. The music is comforting, safe and does not devolve into anything mundane. The lyrics, especially those of "Castles in the Sky" are enough to induce interest and if you are so inclined, lead you to a few winding thoughts. "She" has some interesting guitar work. However, despite how pleasant the experience is, it is not particularly memorable. It is an excellent first EP, but the tracks do not leave much of a mark unless you are really paying attention. They may beckon your attention, but do not really compel it. The entire album weaves a familiar musical tapestry. If you have a lazy moment, it's a lovely something to soak up with a solitary teacup. You will not be bored, but you will be some yards away from being enchanted.

We Abuse a lot, So What? (Punk on Toast):

The four piece punk rock outfit asks a valid question. Much of their third album asks valid questions. Tough, scary ones that are frighteningly relevant these days. They do it in the guise of incredibly high-octane, unrelenting, breathless punk progression. The tracks, however, seem to have a hard time standing out from each other. You start with one, you get pumped, and three songs later, you feel like there is a certain effect that is looping back into itself. The lyrics are deliciously provocative but they get lost in the somewhat unchanging narrative. The music is angry, potent and laden with crushing satire. It rampages through sensibilities embalmed by comfortable, myopic consumerism, but it could have used a few more smidgeons of variations while doing so.

Believe in You (Raja Kumari):

There is no dearth of incredible women for little girls to look up to. Raja Kumar is one of them. An Indian-American artist who has been lauded for her songwriting prowess (collaborations with Fall Out Boy, Fifth Harmony, Gwen Stefani and Iggy Azalea), she has now stepped up to hail her cultural roots with the magic of her passionate artistry. Interspersed of shots of her as a child, dancing at the feet of Nataraj at the Malibu Hindu Temple, her single is a powerful reminder that beautiful cultural identities can be fused with breathtaking sensitivity. She struts fearlessly, singing of conviction in the self. What is more striking than the immediately catchy beats, the infusion of classical India instrumentation and the emancipating words is the video.

As an artist, Kumari is, in turns, irreverent, defiant, ecstatic and sensual. However, she is perpetually in love with herself, her art and her history. The video has her stand in glory entirely her own – unashamedly a woman of colour who is perfectly aware of her emotive and creative depth. She is a departure from all that we are accustomed to seeing as worthy of celebration. Her music is overwhelmingly inspiring, and the best way to qualify the effect it has on you is best defined by the mantra she chants in the song:

Lokah Samastah Sukhino Bhavantu

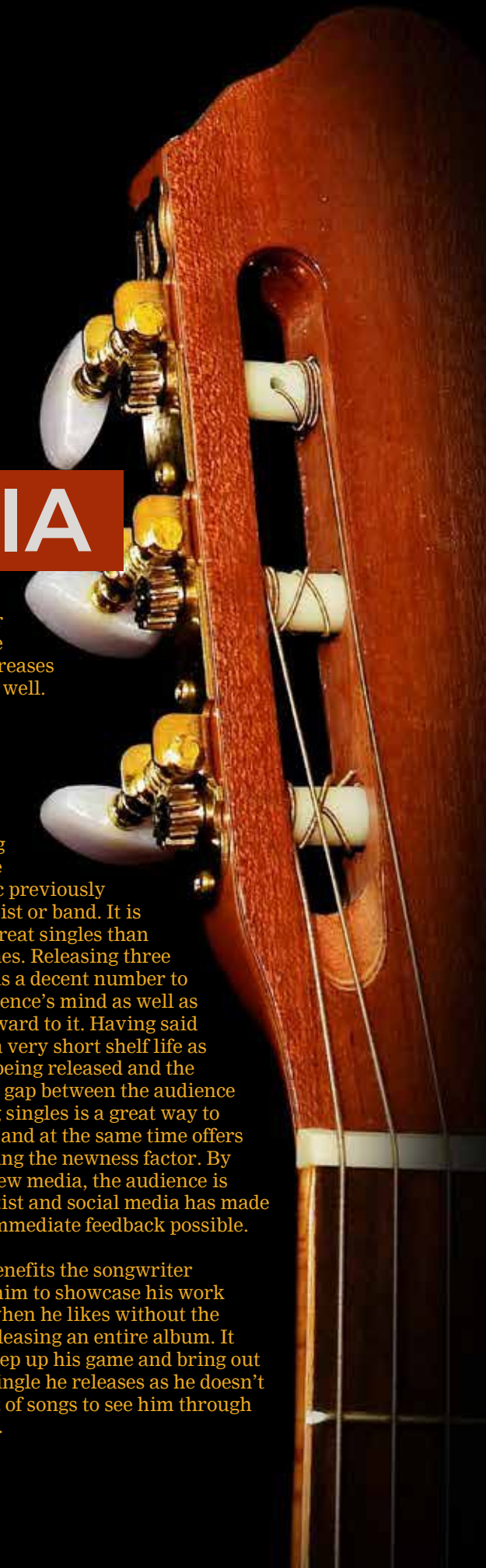
"May all beings everywhere be happy and free, and may the thoughts, words, and actions of my own life contribute in some way to that happiness and to that freedom for all."

(Source : https://www.gaia.com/article/lokah-samastah-sukhino-bhavantu)(Source : https://www.gaia.com/article/lokah-samastah-sukhino-bhavantu)

NS

ADITI SARAWAGI

THE RISE OF ARTISTS RELEASING SINGLES IN INDIA



Music is an integral part of life today and with the world opening up to newer sounds and appreciating new genres of music, newer artists are stepping up to release songs via the digital platform which has made distributing music so much easier. Artists these days are releasing singles more than LP's or EP's and this has seen a rise in their popularity and more recognition to indie musicians.

A single is a song recording released outside of an album or as a pre-release to an album. It is usually released in different formats mainly as digital downloads or music videos to be used as a promotional tool for an album but sometimes independent artists release it to gauge public reaction to the sound they produce before releasing a full-fledged EP. This concept is also used as a tool to market the most popular song or group of songs within an album collection before its release to generate hype. A single may be one song or up to three tracks. This is the predefined norm for popular digital music players like iTunes or Spotify.

Recording and releasing singles is a great way to work out the technicalities of releasing a full-fledged album and also to prevent any issues or errors which may arise. Cost wise also singles are cheaper to record and distribute as it does not take very long to record a single. The time flexibility makes it an easier option to release new singles every few weeks or months which leads to creating a lasting impression in the audience's mind simply by the frequency of media bytes. It also helps in formulating and executing a media plan to get maximum coverage which works in favour of the artist. It gives artists and bands the opportunity to showcase their best work and garner a fan following, while working on other material. It also allows them to display their work one single at a time without waiting for longer periods to release a whole album. This increases audience recall value as well.

Releasing singles too frequently though may lead to confusion in the minds of press and the audience and may seem like an attention seeking move without giving the time to absorb the music previously released by the same artist or band. It is also better to have few great singles than innumerable average ones. Releasing three to four singles per year is a decent number to keep your music in audience's mind as well as getting them to look forward to it. Having said that, content today has a very short shelf life as everyday new media is being released and the Internet has bridged the gap between the audience and the artist. Releasing singles is a great way to keep the media engaged and at the same time offers the advantage of not losing the newness factor. By consistently releasing new media, the audience is also connected to the artist and social media has made direct interaction and immediate feedback possible.

Releasing singles also benefits the songwriter artistically as it allows him to showcase his work to the audience as and when he likes without the additional baggage of releasing an entire album. It also leads the artist to step up his game and bring out his best work in every single he releases as he doesn't have the support of a set of songs to see him through audience and the critics.

SUPARNO SAHA

UPCOMING MUSIC FESTIVALS

Before you begin sparing those dates on the date-book and filling in your organizers with every one of the arrangements of moving your life, to satisfy the customer and the supervisor, how about we enjoy a reprieve. Here is a gathering of the best music celebrations in India, and all that you have to know about them.

Timeout 72 hours:

The multi-class music celebration will resuscitate the music and celebration culture in Goa, at the time around New Year merriments. In any case, all that is going to change this year, as Goa respects a fresh out of the plastic new, multi-type celebration that will occur at Vagator in North Goa. Time Out 72 Music Fest is the most recent incorporation to the music culture of Goa, and comes when the district required much restoring in the wake of being denied of an indispensable piece of the way of life and happy soul.

Vh1 Supersonic Festival:

They began in 2013 with a vital 5 days in Candolim, Goa before choosing to change their setting to Pune in 2017. The occasion is planned for February 9-11. Their undertaking is to make a good time for each; a festival of each reveler there with a really long time of relentless consecutive music from the best Dance Music DJs in the nation and the world. Vh1 Supersonic is outlined not exclusively to give a shared opinion from where you could pursue rainbows, gain extraordinary experiences, tie new bonds that'll endure forever and be as one as one.

NH7:

In year eight, Bacardi NH7 Weekender, India's biggest multi-class music celebration heads to the flawless slopes of Meghayala on October 27-28 and back to the city it calls home, Pune on December 8-10. Make a beeline for the most joyful music celebration to discover stunning live exhibitions by specialists from India and around the globe, a humming bazaar that'll bring you nearby finds and foods, motivating (and Instagram-commendable) craftsmanship establishments, and a greater amount of that an unmistakable vibe! One incredible end of the week, a lifetime of recollections.

Enchanted Valley Carnival:

Enchanted Valley Carnival is the first-historically speaking music celebration in Asia to have a completely fledged campground, broadly known as Enchanted Village, close by proficient enterprise don and other unmistakable encounters. Enchanted Valley Carnival is facilitated among the quietness of nature in a standout amongst the most restrictive urban communities in Asia at Aamby Valley City, December 16-17, being the main celebration in Asia to be hung on an airstrip.

The village should be ready to underwrite and encourage this group through its excessive outdoors encounter, with the target of being the most looked for in the wake of outdoors mark in the nation. It intends to expand its ceremonial nature among the fans, rendering an affair over the length and broadness of India's different ecological settings.

Taalbelia

Taalbelia, a 3-day long festival, that infuses music, art & crafts, adventure into the majestic environs of Mandawa is happening from December 23rd to 26th. The music at Taalbelia is spread across 3 nights and 4 days, 2 venues and 4 stages namely, Meera Chowk for Morning Sessions, Risala in the afternoon, Dhobhi Ghat in the evening and nights at The Big Ibhah. Conceived by Siddharth Chaturvedi of Event Crafter and the Royal Family of Mandawa, Rajasthan, Taalbelia was kicked started 2017 as the first destination music festival of the year. Taalbelia, as a concept strives to reinvent the wheel, as far as destination music festivals go with wider range of delectable music genres that are rarely seen.

AMOGH RAO

IN INDIA

AN INTERVIEW WITH DREAM THEATER'S JOHN MYUNG

We got an opportunity to connect with bass legend John Myung while travelling with Dream Theater for their Images and Words tour. From personal experiences to Dream Theater and the way forward, here are some insights into this legendary band and one of its founding members.

1. Was this your first time visiting India in general? How did you like the country?

This will actually be my second time visiting India. I had the chance to visit New Delhi a while ago on a bass clinic tour for Yamaha. The little time I get to spend in any one country I am thankful for and my first visit was great.

2.You've got an incredibly large prog fan base in this country. Why did it take so long for a show here to materialize?

Don't really know, it's always been a place we talked about going to and now it's finally happened!

3.25 years since Images and Words. How do you feel like the direction of your music has changed since that album?

It's a journey that has become our career. It's just us growing up as a band and as people. Some albums are experimental and some are focused with a particular direction in mind.

4. What plans do you guys have for the next album? Anything you'd like the fans to know?

We have been recording ideas as they come us during sound checks and I'm seeing a lot of potential with what we have so far. I can't wait to get started.

5.Do you think there will come a point where you want to retire this journey, or can we hope for a long road ahead for Dream Theater?

I think a simple answer to that question is, are we alive? If the answer is yes then the journey is not over.

6.What do you think of the artists and overall music scene in this country? If each of you had to pick a musician here that interests you or you'd like to collaborate with, who would they be?

For me that is The Jelly Jam, I love working with Ty Tabor and Rod Morgenstein when time allows. I've been working with them for the past 18 years and our latest album is called Profit. Right before this current DT tour, The Jelly Jam shot a video for a song named "Water" off the latest album Profit.

7.How do you think your technique and musicality has evolved in recent years?

I think it has improved since we have experienced more and as a result you see things differently.

8. You have always been considered as this mythical bass legend amongst prog fans. We always wanted to know though, are your parts for the songs genuinely as complex as they look, for you? Or do you just prefer to keep a low profile while playing?

I'm just being me. I also see the bass as more of a supportive instrument that helps build the framework within a song, so that what happens melodically can soar.

9.Have you considered hosting clinics or masterclasses?

I don't have any plans to do so, but if I get to a place where I feel strongly about it, I'll consider it then.

PRIYAANKAA MATHUR

Classical Music IN BOLLYWOOD

In the Post-independence era wherein Hindi became the national language that increased the sense of nationalism in films lending to the feeling of a unified nation, the Bollywood music acted as a unifying factor for the nation. Incorporating various styles from various traditions—both Hindustani and Carnatic Classical, religious and folk music, the film music saw international music influences from Latin to Chinese to reggae. With the time the Indian films became more widely known internationally especially for their musical repertoire.

While Playback music became the heartbeat of the Indian cinema, the playback singers and the music directors became a huge component of the films, who came from a variety of backgrounds. Some being classically trained, others belonging to a folk tradition, while some were self-taught. Some of the Notable music directors being S D Burman, Naushad, Khaiyyam and R D Burman, while the popular playback singers who reigned the industry were Lata Mangeshkar, Mohammad Rafi, Manna De,Asha Bhosle, Kishore Kumar predominantly.

Indian film music from the early 20th century and until the 1960s, had a heavy influence of Indian Classical Music showcasing a large number of scales (Ragas) and Rhythm patterns (Talas) they being its characteristic features. Most of the composers chose the popular Ragas like 'Asavari', 'Bilawal', 'Kalyan', 'Kafi', 'Bhairav' and 'Khamaj' while at some points rare ragas like 'Nayaki', 'Kirwani', 'Shivaranjani', 'Megh' have also been utilized.

Naushad Saheb is considered the pioneer of his times to introduce the classical melodies and the folk lore in the film music thereby giving it many dimensions reaching the pinnacle of popularity during the 1940s, 50s and 60s. He created some of the musical masterpieces. In Pakeezah his skills in orchestration and background music were par excellent, as he used several attractive 'Thumris' with Lataji's hauntingly beautiful 'Aalaps" creating a fine blend of rhythm and melody. "Ek shahenshah ne banwa ke haseen" in the film 'Taj Mahal' based on 'Raga lalit' was a beautiful morning melody, while "Man tarapat hari darasan" a bhajan composed in 'Raga Malkauns are still popular amongst the masses.

1970s and early-1980s was the era of Khayyam Saheb who gave memorable music, his composition 'Dil Cheez kya hai' in 'Raga Bihag' happens to be Ashaji's most memorable performances in Muzaffar Ali's Umrao Jaan.

In early 80s and 90s, Pt.Hari Prasad Chaurasia the renowned flutist and the Santoor maestro Pt. Shiv Kumar Sharma collaborated as the duo Shiv – Hari, who were nominated thrice for the Filmfare award. In 'Silsila' one of their biggest hits they amalgamated classical melodies of 'Raga Pahadi', with the folk tunes, mesmerizing their listeners. The Classical Duo definitely left a challenge for future Bollywood musicians to keep up the standards.

As the time passed, almost a quarter of the songs composed by music directors Shankar-Jaikishan(1953- 71), Kalyanji-Anandji (1960-81), R. D. Burman (1971-81), A. R. Rahman (1992-2013, and Pritam Chakraborty (2004-2013) were influenced by new musical genres, that they amalgamated to create Bollywood music.

A.R. Rehman amalgamated the elements of Hindustani and Carnatic music and Qawwali styles with Western classical and electronic music to create unique timbre, forms and instrumentation, thus appealing his global audiences. Rehman's first soundtrack for 'Roja' based on Raga 'Khamaj' was listed in Times "10 Best Soundtracks" in 2005. With Jodha Akbar's "Jashn-E-Baharaa" he created a tranquil-feel with stringed instrumental, while in 'Khwaja mere khwaja' he aesthetically incorporated the traditional classical Qawwali style depicting the Mehfil- e Sama in Akbar's royal abode.

Over the time traditional Indian music genres and raga nuances were imbibed to create iconic melodies even in the most commercial cinema. Sanjay Leela Bansali adapted the song 'Albela Sajan Ayo Re' from an original Khyal Bandish in Raga 'Ahir Bhairav' in his film Hum Dil De Chuke Sanam, while in Bajirao Mastani he churned out 'Aayat' from Raga Bhopali. While Preetam Chakroborty tried his hands on experimenting to create a modern Thumri and 'Aoge Jab Tum O Jasna' rendered by Us. Rashid Khan topped the chart busters. 'Aan Milo Sajna' a 'Thumri' rendered by Pt.Ajay Chakroborty and Parween Sultanaji from the film Gadar, was indeed a great success, which depicted two lovers who call to unite. All it required was these master composers and their artistry to present classical music in its simplest form to create melodies that touched hearts...

MALIK ARSHAQ

BEGINNERS GUIDE TO MICROPHONES

While considering any kind of recording set up, microphones play an indispensable role in determining the quality and texture of sound that you will ultimately have to work with. Considering the fact that microphones are as diverse as the various purposes that they're used to serve, it is crucial to understand what exactly you will be needing to fulfil your requirements. In this month's edition of "Beginner's Guide" , we'll be looking into the different kinds of microphones, their workings and how you can decide on which microphone to pick based on your requirements as well as budget.

Microphones can be broadly classified into condenser mics, dynamic mics, ribbon mics and USB mics based on their working. Condenser mics, unlike dynamic mics, need to be powered by phantom power (48V). Based on the size of their diaphragms, they can be classified into large diaphragm and small diaphragm microphones . Large diaphragm mics are ideal for recording vocals in a studio environment while small diaphragm mics specialize in recording instruments that are rich high frequency detail like cymbals and acoustic guitars. Dynamic mics on the other hand employ the use of heavier diaphragms. As a result, condenser mics are preferred to capture the low intensity high frequency sounds because the heavier diaphragms of dynamic mics are far less responsive to them. But in the case of high Sound Pressure Level (SPL) sources (such as drums) , dynamics mics are ideal as their diaphragms are way more durable. Dynamic microphones are generally preferred over condensers for on-stage purposes because they allow for higher gain before feedback since they're less sensitive, they have a pretty high resistance to moisture and humidity and their overall design and build allows them to be handled more roughly.

Ribbon microphones are distinctly different from condenser and dynamic mics because rather than using a diaphragm, they use a thin aluminium ribbon to capture sound. These microphones have a "figure of 8" polar pattern which basically means that they only pick up sound information from the front and the back of the mic. These mics are usually pretty expensive because of their unique sound and isn't a very common accessory in most home studios. Maintaining a ribbon mic is also very important because the ribbon is quite fragile and can get damaged quite easily if not handled with care.

With the rise of bedroom studios and podcasting, USB microphones have become extremely popular. Unlike the rest of the microphones mentioned above, USB microphones do not function through an XLR connection but are powered by a USB connection. Since they do not need pre-amps, an interface or any other equipment other than the laptop to record, they have become an ideal option for anyone looking to dabble in home recording without having to invest in a lot of equipment. Most sound engineers though will frown upon the use of USB mics because the digitizing of the signal happens in the microphone itself, which isn't as good when compared to the quality of digitizing done by an audio interface.

We will also be addressing a few microphones that cater to a more specific purpose. Shotgun microphones are known for their unique ability to isolate sound. They do so, using a design known as an interference tube, which features a series of slots designed to reject off-axis noise which results in a narrow pickup angle. Using these mics, you can record further from the sound source, in much noisier environments. These mics are often used for outdoor tasks such as news reporting and wildlife documentation. Boundary mics, rather than using a mic stand, mount against a flat surface in the room, such as the floor or wall. While other mics suffer from comb filtering (occurs when direct and reflected sound combines out-of-phase to amplify or attenuate the signal), boundary mics are less susceptible because of their design. Outside the studio, they're used in conference rooms or theatre performances by laying it on the stage or on a table. They're also used as room mics by mounting it on a wall and most as a kick drum "in" mic by laying it inside the shell in studios as well as on stage. While an average dynamic mic does okay on bass instruments, to capture those sub frequencies most engineers prefer a specific kind of mic designed for just that purpose, known as a bass or a kick drum mic. These microphones work beautifully in capturing the full weight of a kick drum's sound as they have a low end boost, a small scoop in the mids and usually a presence boost around 4k. They can be used just as well on bass cabinets as well as other instruments that have a lot of low end information.

After you get more accustomed to using each of these microphones for different purposes and get more familiar with polar patterns, you might be interested in getting your hands on a multi-pattern mic. "Polar pattern" refers to a microphone's directionality or pickup pattern, i.e the three

dimensional space surrounding the capsule where it is most sensitive to sound. Multi-patterns allow you to switch between the three most common polar patterns, cardioid, omni-directional and "figure of 8".

Let's jump right into what your options might be, based on your budget and the kind of instrument or environment you would that you'd be applying your microphone in.

Under Rs.20,000

Audio Technica 2020

This microphone is a classic in the home studio/podcasting world because of the warm, clean sound that it provides for an amazingly affordable price. This mic is ideal for recording vocals and for singer-songwriters that would want to record an acoustic guitar as well.

Shure SM57

The Shure SM57 is a classic microphone whether it be the studio or on stage. This dynamic microphone can be used on drums, guitar amps and is great for aggressive or loud vocals. It's durability and reliability makes it the perfect microphone to use in on-stage scenarios.

Shure Beta 91A

The Beta 91A is a half cardioid boundary microphone. This mic is placed inside the shell of the drum as it is specifically tailored for the attack and punch of the kick drum. Combined with the 52A placed outside the kick drum, you can get an amazing full kick sound with plenty of low end.

Sennheiser E614

This supercardioid condenser mic is ideal for drum overheads with a frequency respose of 40Hz-20kHz and high SPL capability.

Samson C01

This is arguably the most "bang for the buck" microphone out there. It works beautifully on vocals as well as on drum overheads.

Under Rs.20,000

Shure Beta 52A

This supercardioid dynamic mic is perfect for miking up a kick drum or a bass cabinet. the supercardioid pick-up pattern limits interference from other on-stage sound sources and allows high gain before feedback and has a frequency response of 20Hz-10kHz with a presence boost at 4kHz for the kick to cut through the mix.

Rode NT1A

Another standard microphone, the Rode NT1A is a cardioid condenser that is ideal for recording vocals, as it captures the warmth with its extended frequency response, high SPL capabilities and low self-noise level of only 5dBA.

5 TOP ENGINEERING PLUGINS FOR PRODUCERS/ ENGINEERS

There are tons of mixing plugins available in the market and with new manufacturers coming in daily and new plugins being released regularly, it's important to keep track of what's happening around and which plugins are the best to have in our arsenal. There is a widespread belief that the DAWs' stock plug-ins often don't make the cut and so, a lot of professionals to look around for other companies that make the best EQs, Reverbs, Compressors, Delays, etc to make your track sound new and stand out from the other tracks.

Here is a list of must-have plugins for music producers and engineers that are looking to take their sound to the next level.

EQ Plugin - FabFilter Pro Q2

The Fabfilter Pro Q2 is the go-to plug-in for a lot of producer and mix engineers. The Fabfilter Pro Q2 allows us to EQ each little elemen into the mix. One of the main feature of the fabfilter proQ2 is the ability to mix in the linear phase mode. This mode prevents phase issues and is usually not found in other EQs. If you are looking to get a new EQ to add your workstation, then look no further.

Compressor Plugin - WAVES CLA-2A

The Waves CLA-A2 is an amazing compressor that can be used on pretty much anything like vocals, bass or the leads. It is a pretty straight forward compressor and is very easy to use. This is created to emulate a tube compressor and it does an amazing job. Minimal numbers of knobs on this

Limiter/Maximizer plugin - IZOTOPE OZONE MAXIMIZER

The loudness war has been going on for years now and there seems to be no end to it. Everyone wants their music to be pumped up against the ceiling which makes it extremely loud and reduces the dynamics of the track. I use the ozone maximizer which is extremely transparent at limiting and can be kept at super hot levels while not distorting your tracks at all. There are modes which produce amazing results and let you go super loud without any artifacts.

Delay Plugin - Waves H-Delay

Waves is one of the most well-renowned names when in comes to digital plugins .

H-Delay gives you a mix of vintage sound with a modern touch to it.

If you are someone who uses presets often then there are tons of presets that waves generally provide and it's the same with the case of H-Delay. They give you a lot of presets with which you can play around and a lot of effects can be done with the waves H-Delay plugin. From vocals to the leads to producing a variety of sounds for electronic production, this can be used.

Reverb Plugin - Valhalla Vintage Verb

I have always felt that the Valhalla Vintage Verb is a good reverb for any user. It's one of the easiest plugins to use with a user-friendly interface. The parameters have been limited to only what's absolutely necessary to get a standard reverb. It can get small ambience sounds, plates, halls, rooms and huge spaces. It also has a lush modulation on tap. Valhalla Vintage Verb is simple, has low CPU consumption and sounds great, gives amazing results when used on the vocals, leads and snares. The modulation is perfect and makes the music come to life.

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MIXING ON HEADPHONES

A question that I often get from a lot my students is whether they can mix on headphones. While monitors have their own advantages, my answer is yes. There is no hard and fast rule and as long as you understand and recognise the frequency response of your headphones, mixing on them can give you really good results, be it an entire song, a voice-over or even some basic two track effects laying. The cost effectiveness involved in mixing with using headphones is also another important factor to consider. The main aspects that you'll have to consider while mixing on headphones are

1. Portability

Well, many of us cannot afford to buy a pair of studio monitors or have the appropriate space to accommodate a pair at our home studio setup. As a result, investing money in a trusty pair of headphones is the most logical and, almost always, the cheapest solution to the problem. Having a pair of headphones also allows you to mix and produce on the go.

2. Being able to work, irrespective of the environment

Headphones are ideal for working in a scenario where your room isn't necessarily acoustically treated and/or for working in a noisy environment. This gives you the liberty to set up camp pretty much anywhere and start working.

Here are some headphones that I would strongly recommend for mixing and production purposes. For recording or tracking, I'd highly recommend the Sennheiser HD 280 Pro. Since they are closed back headphones, they won't bleed into your recording microphone. Your other options are the KRS KNS 6400, the legendary SONY MDR 7506, Extreme Isolation EX-29, to name a few.

The Beyerdynamic 770 Pro will cost twice as when compared to these other models but are

definitely worth the investment. They have a sound isolation of up to 35db which makes them very good even for a drummer. Another important factor to look for is the frequency response range of the headphones. If you have a wider range of frequency response, then you'll be able to make a better judgement while mixing. A pair of

headphones with a flat frequency response is preferred so you can hear exactly what changes you are making to your mix.

A lot of the cheaper headphones out there are often heavily coloured, i.e may have a boost in the lows or a scoop in the mids. An alternate solution for this is to use headphone calibration softwares, like the one by Sonarworks, which calibrates your headphones to give you a rich frequency response for mixing.

Mixing on headphones might not be for everybody as it purely depends on how you perceive the sound in your headphones and how familiar you are with them. What I have done is in the past 15 years is try a lot of mixes on my headphones and playing it on different system like my car, home music system or even a cellphone. By doing this, you will surely find and understand your headphones and how they respond to your mix. This is the best course of action to get used to mixing on headphones. And always remember to mix at lower volumes so that your ears don't get fatigued.

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5 BUDGET FRIENDLY AUDIO INTERFACES

If you are a music enthusiast and see yourself wanting to record or produce music but don't have the means to set up a full-fledged recording studio, naturally, the first thing you'd be looking to spend some dough on would be a good audio interface. To help you make the right choice while looking for an interface, here are Score Magazine's top picks :

PreSonus AudioBox iOne 2x2 (7, 500)

PreSonus is one of the most renowned brands in the audio industry. This compact device has one mic input and one line level input and 2 line level outputs and extremely reliable. Considered to be a home studio favorite, it is highly recommended by enthusiasts and professionals alike.

2. M-Audio M-Track II USB Audio Interface (8,000)

This usb interface has 1 XLR, and one XLR/ line level combo inputs along with 2 line level outs and an extra line 1/4" output for headphones, which is always advisable especially if you're going to act as the engineer while recording or mixing someone else.

3. Focusrite Scarlett 2i2 (12,000)

This beautiful sounding Focusrite interface had to be added to this list as it seems to have found its way into every home studio. It has 2 XLR/ 1/4" combo inputs and 2 line level output along with another 1/4" output for headphone monitoring. Focusrite is a brand known for providing a transparent and clean sounding signal and Scarlett 2i2 does exactly the same. The scarlett solo could also serve as a good choice in case you're running tight on the budget.

4. Art TPSII (14, 200)

If you have a budget of 14, 000 there is no other interface that will deliver the quality that this unit offers you. It's an investment with that is guaranteed to pay off. It's a 2 channel tube preamp, has 2 combo inputs and 2 outs, and has phantom power option for each channel. What sets this pre-amp apart from the rest is that it has variable impedance to protect the devices connected to it. It has an inbuilt compressor and an output level protection. In this price range, it's almost impossible to compete with the Art TPSII.

5. ART Pro MPA-II (19, 500)

Here is another interface by Art and it has all the options that the TPSII comes with. It has an inbuilt compressor, a variable impedance controller, output level protection, 2 inputs and 2 outputs and of course, it's a tube pre-amp. What's new in this is that the quality of sound which passes through it is processed in even a better quality than TPSII. MPA- II has an extremely low THD, low noise at lower gain stage, a large VU meter and selectable plate voltage. The only downside of using this interface is that it is bigger in size (2 unit rack space) and hence isn't a very portable device.

MALIK ARSHAQ

MAKING THE MOST OUT OF STOCK PLUG INS

If you are a producer or a mix engineer who moves within the closely knit community of musicians, you would definitely come across the notion that you will need expensive third party plug-ins and VSTs to make a professional sounding mix. The truth is that we've all felt the pressure to jump on the "cracked plug-ins" bandwagon or to spend a good deal of money to "upgrade" to the latest plug-in which will automatically make your mix sound god-like. The real problem with that approach is that it shift your attention from truly understanding why your mix was bad in the first place.

This does not mean that your stock plug-ins are in any way better, but that without the lure of reaching for another plug-in to magically “fix” your subpar mix, you’d be forced to really focus on what the real issues are with the tracks in front of you and identify what is needed to take them to the next level. Contrary to popular opinion, stock plug-ins are extremely powerful and can sound great, if used efficiently. In fact, a set of stock plug-ins in the hands of an experienced engineer is more than sufficient to create a professional mix. It is tempting to think that your mixes could be significantly improved by spending a lot of money on new gear. However, this can be a very costly decision if you do not know how to use the tools at your disposal.

Assuming that you're trying to get the best possible results by using only stock plug-ins, here is a list of tools that are absolutely essential for you to achieve a professional, studio-level mix.

Gain Staging: This is probably the most crucial step that decides how your overall mix ends up sounding. Ensure that every individual track in your DAW has enough headroom (try to maintain the levels around -18 to -12dBFS). If the channel looks hot, load up a gain plug-in ("Gain", "Pre-Gain", "Trim", "Utility" based on your DAW) in your first slot and lower the gain until you can see the channel is peaking at roughly -12dBFS. That’s it.

EQ: After volume balancing, it is important to know how to bring out the right frequencies in the right instruments or tracks to make your mix sit in the way that it is supposed to. EQing is an art that is best learnt through experience. Try to get a feel of what exactly you need to highlight, which instruments have frequencies that clash in the mix and things like high-passing, making shelf or bell cuts/boosts and understanding how the "Q" of an EQ works.

Compression: This is one tool that a lot of people find hard to understand. It is basically used to reduce the dynamic range between the loudest and quietest parts of the signal by attenuating and boosting them respectively. For example, when you hear a song where the singer whispers in certain parts and almost screams in others, yet they are both equally audible, this is how it's done. Mastering the use of a compressor will give a great of flexibility while mixing. Other plug-ins such as gates can be very useful in attaining a tight, punchy drum sound. Effects such as reverb, delay come in handy while trying to get that rich, spacious sound.

While looking to invest in upgrading your studio as opposed to spending more on plug-ins, it would be wise to upgrade your front-end, that is spend money on what's actually going to affect your recording, whether it be having different microphones for different tonal options, picking up an affordable channel strip for some light EQ and compression on the way in or even acoustic treatment, can help in getting a better mix because they'd help in making your original raw tracks sound better in the first place.

INTEGRATED SYSTEMS EUROPE – AV TRENDS IN LIVE EVENTS

From fine pitch LED to projection tracking, AV technology in events is evolving fast. The biggest challenge is making sure you take a measured approach to using the best of what's on offer. Ahead of Integration Systems Europe 2018, Europe's premier show for integrated audio-visual systems sector, we explore the latest technology likely to impact upon the live events industry.

Live event clients have always sought something different, exciting or cool to impress their audience and with today's dynamic mix of technology, producers are empowered not only to satisfy but exceed expectations.

"The biggest challenge is creating new and unique experiences that have an instant wow factor and audience impact," says Mike Ross, Attractions Development Manager, Holovis. "With the rise in experiential events and the encouragement from brands for people to share the content online, people have seen it all and are becoming harder to impress."

Available technologies range from the almost like-for-like replacement of projection systems with LED, to live streaming from drones and emerging tools like Augmented Reality (AR) with barely explored potential.

Form and function

LED screens, in general, have become so affordable that 'live scenery' is a viable option for many events and shows but it is fine pitch displays where advances are strident.

With worldwide demand set to increase by 2021 by an average of 46% year on year (Source: LEDinside), producers are wise to fine pitch LED advantages over projection. The category is "pushing out large projectors," according to Tim Brooksbank, CEO at image processing developer Calibre.

"The resolution of LED has gone from rubbish to revolutionary and is now as good as, if not better than, projection," adds Colin Parnell, producer at Fonix screen hire. "You can throw as much light as you want onto the screen without impacting the picture, and there's no throw distance so your presenting talent can actually touch it. The only reason to use projection now is to maximise an existing investment."

Using HD resolutions isn't the expectation in live events filming, it's a necessity. The same is true with content for both projection and LED screen content production as well.

"Showing video beyond 10m wide – a frequent occurrence at live concerts and conferences – requires a 4K image, otherwise you're just wasting pixels," says Nick Dew, managing director of Really Creative Media.

Nonetheless 4K/UHD content is not yet universal and is being driven by the consumer.

"4K filming can make a dramatic difference for a live stage show, but when you're commissioned to film a conference, is 4K really necessary?" poses Dew. "Yes, it's a great picture, but there's no point in doing flash for the sake of it."

"Designers and specifiers think they need 4K/UHD because we all hear about it from TV manufacturers' advertising," agrees Brooksbank. "The reality at live events with long viewing distances is that 4K/UHD isn't about higher visible resolutions but about covering a larger display surface area without the image appearing unduly pixelated."

Where high resolution has even greater value is in special attractions, such as theme parks. Austrian developer AV Stumpfl's Wings Engine Raw 8K media server is capable of processing four simultaneous streams of 4K or handling extreme frame rates up to 120fps for dark rides, large-scale theatres, immersive dome theatres and projects requiring stereoscopic 3D imaging.

Holovis created the 360-degree panoramic projection for live streaming action from the Euro 2016 soccer tournament inside a 20 x 40 metre immersive experience Hyundai FanDome.

"Atmosphere screens featured real time content mixed live in 8K resolution that changed in line with the mood of the fans, surrounding their peripheral vision and making them an inescapable part of the drama," Ross explains.

AR for live

As Virtual Reality has galvanised the film and TV community into all manner of content experimentation, the format shows great potential for live events. ISE 2018 also sees the launch of the XR Summit, a one-day conference focused on exploring the B2B applications of Virtual, Augmented and Mixed Reality products and solutions. This will cover vertical market sectors such as healthcare and education alongside the applications applicable for sales and marketing purposes.

AR is an especially intriguing prospect. People can share their experience not only with each other but also with live capture to spread on social media sites.

For example, Holovis developed the Battle For Cedar Point, a bespoke app for an Ohio-based theme park which integrates AR into the wider guest experience.

"This can be triggered from the moment downloaded to 'gamify' the visit to the park with hidden AR treasure to discover," says Ross. "This has increased social media reach with people wanting to share the secret content that they are accessing. We're taking this concept through to live experiential events so they also see these uplifts."

Microsoft's hologram viewer Hololens and mixed reality retinal display Magic Leap are two breakthrough technologies to watch for. But let's not close the door on VR just yet. Development is underway to enable viewers to share the experience of someone wearing a VR vizor.

"Ultimately you will be able to create a live show with a person in the VR game having their view broadcast live onto green screen," says Parnell. "We're working on it. It is really hard to do but it will be cracked. I'm sure there are TV game show producers working on this now."

Projection mapping

The resolutions and accuracy of projection mapping techniques are always improving, allowing the creation of more striking effects. Holition, for example, recently claimed the first successful projection mapping of a car in daylight at the BMW Museum, Munich.

Focus 21's Voykovich recalls seeing a giant pipe organ projected on the full length of a London orchestra hall interior and appeared to be playing in real time. "This is seemingly simple but can be extremely powerful when synced with spatial audio," he says.

Instead of mapping projection to a static object, like a building, or a car, the emerging use of projection tracking creates a movable projected canvas.

"This involves using a media server and tracking cameras which tracks certain marked points," explains Dew. "The system learns the size and shape of the object it is following and recognises differences, generating data for the media server to compute which is then used to create the live adjusting projected image."

There are already tools like BlackTrax that do this for large scale tracking in performance spaces, but Really Creative Media has helped to develop "affordable and transportable" ways of using this in smaller deployments like conference venues and exhibitions. An exhibition in Abu Dhabi, for example, used actors and the projection tracking technique on poster cards to help attract people to a stand with fun and changing projected content.

Further to this, a new competition dedicated to showcasing the finest in projection mapping has been launched as a cooperative venture between Amsterdam Light Festival, Integrated Systems Events and the RAI Amsterdam.

The World Masters of Projection Mapping will take place from 14 January 2018 until 9 February 2018. Work from five competing artists will be shown on the facade of EYE Filmmuseum, in Amsterdam. The challenge for the artists will be to create a work of video art to be mapped onto the extraordinary three-dimensional architecture of the EYE Filmmuseum, to be experienced from multiple viewpoints.

The projection mapping will be fully visible for the public from boats sailing on the IJ, the quay near Central Station and the Amsterdam Tower. The competition will also be streamed in HD, live on the internet. On 9 February the winner will be announced on the final day of the ISE 2018 at the RAI Amsterdam. The winning entry, alongside the finalists, will also be projected on the Friday evening to mark the end of ISE 2018.

Knowledge is key

With the unrelenting pace and variety of AV technology entering the market, keeping ahead of trends presents both a great challenge and exciting opportunity. While it might be the newest, latest technology, you need to be able to take a step back and ask yourself is it really worth it? What's the return?

"Technology is great until it crashes," says Parnell. "The biggest challenge is building in the redundancy - especially with newer, untried methods - and making sure everything is 100% reliable."

Voykovich believes the extreme diversity of non-agnostic devices is putting pressure on AV suppliers by increasing the amount of investment they have to make in kit.

"Audio and lighting changes are easier to keep up with, as universal standards in connectivity and design are much more established," he says. "But video is evolving all the time leading to a lot of fragmentation. No 'one size fits all' solution is available. We are seeing a greater response from manufacturers to this problem for consumer technologies, with cross platform capability emerging but I think they need to bring this focus to the trade."

As the largest AV show in the world, ISE 2018 [6-9 February, Amsterdam] is a great place to start. Visitors can expect to see further developments in OLED technology and the very latest tools for techniques from projection mapping to drone filming.

BOSS RELEASES KATANA-MINI GUITAR AMPLIFIER

Portable Battery-Powered Amp with Top-Quality Sound and Response

BOSS has released the Katana-Mini, the latest addition to the Katana guitar amplifier series. Since their introduction in 2016, Katana amps have received accolades for their class-defying sound, authentic tube response, onboard effects, and great value. Portable, battery-powered, and very affordable, the Katana-Mini makes serious Katana tone accessible to everyone from bedroom players and home hobbyists to traveling and recording guitarists.

The Katana-Mini features a multi-stage analog gain circuit that produces a wide range of highly expressive sounds. Inspired by BOSS's flagship Waza amp, the Brown setting delivers refined high-gain tones sought by the world's greatest rock players. Crunch provides overdrive that's ideal for rock rhythms and bluesy solos, while Clean offers crisp, sparkling tone with big dynamic response. Also included is a three-band analog tone stack for sound shaping, plus a tape-style delay for ambience.

Thanks to BOSS's comprehensive design approach, the Katana-Mini produces rich, full sound from a modest footprint. The amp weighs just under three pounds, and sits easily on a tabletop or shelf. And with the comfortable integrated handle and battery operation, it's convenient to grab the Katana-Mini and travel to all types of indoor and outdoor destinations.

The Katana-Mini is equipped with a Phones/Rec Out with cabinet voicing, providing polished tone for silent practice and recording applications. The amp is also equipped with an Aux In jack for jamming along with music from a smartphone or other playback device.

To learn more about the Katana-Mini, visit http://in.boss.info/.

SENNHEISER LAUNCHES ENTRY LEVEL MICROPHONE XS 1- IDEAL FOR EVERYONE!

Audio specialist Sennheiser is expanding its microphone portfolio with the wired XS 1 dynamic microphone. This rugged, entry-level mic brings Sennheiser quality to applications ranging from solo vocals to choir miking and speech. The cardioid XS 1 offers well-defined sound with an excellent presence in the mix. It is fitted with a lockable Mute switch and comes complete with a stand mount and leatherette pouch. Not just this, it is also one of the most affordable microphones from the German audio giant available now in India.

Commenting on the launch, Mr. Vipin Pungalia, Director, Professional Segment, Sennheiser India, said "We are very thrilled to have launched the XS 1 which is going to be your ticket to great vocal sound. Being an entry level mic, it is an ideal fit for hosting an event, singing and/or for a presentation. With increasing independent music scene in India, microphones segment for Sennheiser in Indian market is growing at a phenomenal rate. The fact that India is the second market after Germany wherein we are launching XS 1 is a testimony to the same. So now, you can focus on your performance without being worried about the sound quality at an affordable price."

The entry-level Sennheiser XS 1 is a cardioid, dynamic microphone that excels at vocals and speech

FOR MUSIC LOVERS AND PRESENTERS

The XS 1 features balanced, full-bodied sound with a slight emphasis on the treble, which ensures that vocals will easily cut through high on-stage sound levels. Its cardioid pick-up pattern provides additional isolation from unwanted sound and great feedback rejection. The capsule is shock-mounted to minimise handling noise, while the mic's frequency response (55 to 16,000 Hz) filters out any structure-borne low-frequency noise.

IN FULL CONTROL

The XS 1 provides great ease of use, with a silent Mute switch that puts users in full control of their sound transmission. Whenever the switch is not needed, it can be securely locked in the "On" position. The microphone has been designed to be rugged enough to take on a life of performing – with an all-metal body and a hardened sound inlet basket to protect its capsule.

The XS 1 cardioid dynamic microphone is delivered with a stand mount and a leatherette pouch for transport.

XS 1 TECHNICAL DATA

Transducer principle: dynamic

Pick-up pattern: cardioid

Frequency response 55 … 16,000 Hz

Sensitivity (free field, no load, 1 kHz): 1.8 mV/Pa

Connector: XLR-3

Min. terminating impedance: 1 kΩ

Nominal impedance: approx. 300 Ω (at 1 kHz)

Dimensions: approx. 48 mm x L 180 mm

Weight: approx. 330 g (0.73 lbs)

Temperature range: 0 °C ... +40 °C (+32 °F ... +104 °F)

PRICING AND AVAILABILITY

The XS 1 is priced at INR 2499

You can now check out and buy this microphone at any of Sennheiser's Retailer Store

ABOUT SENNHEISER

Sennheiser is shaping the future of audio – a vision built on more than 70 years of innovation culture, which is deeply rooted within the family-owned company. Founded in 1945, Sennheiser is one of the world's leading manufacturers of headphones, microphones, and wireless transmission systems. With 20 sales subsidiaries and long-established trading partners, the company is active in more than 50 countries and operates its own production facilities in Germany, Ireland, and the USA. Sennheiser has around 2,800 employees throughout the world who share a passion for audio excellence. Since 2013, Sennheiser has been managed by Daniel Sennheiser and Dr. Andreas Sennheiser, the third generation of the family to run the company. In 2016, the Sennheiser Group had sales totalling 658.4 million.

www.sennheiser.com

11 IMPORTANT POINTS YOU NEED TO KNOW ABOUT THE SHOWMATCH DELTAQ ARRAY LOUDSPEAKERS BY BOSE PROFESSIONAL

Difference between Bose ShowMatch DeltaQ array loudspeakers and traditional line arrays

Sound quality and flexibility! With respect to sound quality, the area where we really differentiate is the vocal clarity that the product provides. What we accomplished is keeping that crossover point outside the vocal region, which significantly improves vocal clarity. Another big differentiator in sound quality is the ability to custom shape the array so that it provides seamless coverage throughout the audience listening area. Finally, the output that you get out of ShowMatch is another unique sound quality element. There are two proprietary transducers and compression drivers that are not off-the-shelf transducers, but were designed by Bose engineers. The ShowMatch transducers provide amazing outputs, perhaps not seen from other products in its class.

The flexibility of the product, especially as it relates to the DeltaQ technology allows to vary the directivity for each box so that you can create a custom array. It is referred to it as "next generation array technology" because you can customize the directivity to best fit the needs of the application.

One single component most responsible for vocal clarity in new Bose ShowMatch DeltaQ array loudspeakers

The one single component most responsible for ShowMatch's vocal clarity is the DeltaQ technology, which enables adjustment of the array directivity to best meet the needs of the application.

Main target customers for ShowMatch

The customer base for ShowMatch is very diverse because of the flexibility that it offers. The fixed install market with a focus on projects such as auditoriums, live music venues, houses of worship, etc. But the introduction of ShowMatch opens a whole new customer base for us as well, because it is also engineered for portability. On the rental side, ShowMatch can work anywhere from tour level applications to corporate AV events and conferences.

Penetration into India and price

The product will be available in the Indian market beginning in December. We haven't published the price list yet, but for now we can say that it will be slightly less than RoomMatch.

Feedback received from customers & manufacturers

By mid-December, there will be a wide introduction around the world. DeltaQ is a differentiated technology that offers something novel. Customers and consultants have experienced many other products, and are very discerning about what works and what does not work for them.

The Indian market is one of the focus markets, and a very promising market for several reasons. The first is the increased appreciation for quality sound, which is a huge advantage and another is the promising live music industry, which is growing

tremendously. Finally, the corporate events market, which is very active in India.

India is a price sensitive market, but price is only part of the story. Customers are really seeking value. If the performance level is commensurate with price, customers are very receptive to that.

The R&D process at Bose?

The guiding philosophy at Bose is definitely "better sound through research," and that is very much present in the pro-audio business. This is actually the case for the DeltaQ line array technology: the engineers have been working on this technology for over a decade. So the R&D process also involves being very much accountable for delivering results based on customer demand for our products.

India's fit in the Global market

It's a very exciting time to be in the global pro audio market. Some segments are growing very fast, especially on the corporate and the enterprise side, while other segments are very steady. Digital networking is also becoming more common in pro audio applications, and the need for premium quality audio is also increasing.

Modi Digital
Pro Audio Consultancy and Distribution

mc7.1

MC7.1- Surround Monitor Controller

A combined 7.1/5.1 and Stereo monitor controller designed to provide all the mix checking features required for surround recordings without compromising on those used in stereo monitoring. It has the same pristine & transparent design as others from the Drawmer monitor controller pedigree, with a rugged desk top "wedge" form factor.

There are a total of 20 input sources. 2x 7.1 inputs (1x balanced jacks, 1x 25 pin D-sub) plus a through. A Stereo input & an AUX Input for connecting MP3 players & smartphones.

3x Sets of Speaker Outputs: 7.1/5.1, Stereo Left/Right pair, & Mono/Sub. Each can be switched individually & have level trims for precise channel matching and ease of calibration. Each of the eight 7.1 speakers can be cut or soloed individually and can be mixed down to 5.1, Stereo and Mono.

STEREO, 5.1, 7.1 AND MORE

Other features include Comprehensive Mix Checking facilities as found on the MC3.1, 2x Headphone Amplifiers with Individual Level Control and also Built In Talkback with Level Control, Internal or External Microphone, Switching via Desktop or Footswitch, & Internal Routing to Headphones and also a Mono Output Jack.

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TOP 7 REASONS WHY THE NEW CELVIANO AP-270 FROM CASIO IS THE ULTIMATE JOY TO PLAY ON.

Casio is really famous for producing millions of great electronic products and have been designing and building digital pianos for well over 40 years. The new AP-270 is part of a traditional furniture cabinet line of digital pianos called Celviano. The new AP-270 is the lowest price digital piano in the Celviano line and has now been released in India. It will be available in satin black finish including a matching piano style padded bench. The new AP-270 has some very distinct upgrades over the previous model AP-260 in a number of ways and the AP-260 was the same price as the new AP-270.

1. Redesigned cabinet – Casio has given the piano cabinet a good overhaul with fewer seams, smoother installation, more piano-like in appearance. Even the speakers under the piano have been redesigned to be more "invisible" and less obvious to give the cabinet a more realistic look.

2. The piano sound chip – The sound engine has been noticeably improved along with an exclusive stereo piano sound sample from a handmade New York Steinway 9' grand piano. Up until now Casio and others have used sound samples from a variety of pianos including from Europe, but never from a real New York custom 9' concert grand. The new AP-270 is the only Casio piano made out of all models with this new Steinway piano sound and I can tell you first hand that it is the best piano sound for a traditional piano cabinet digital piano in this price range that I have ever heard. Beyond that, the New York Steinway sound has a couple of variations to it which also sound great. I was very impressed when I played and heard this new piano sound and did not expect the AP-270 to sound as good as it did. Also when you use a good pair of stereo headphones the stereo Steinway piano sound is even better because you get to hear all the tonal nuances coming directly into your ears.

3. The sustain pedal – The sustain pedal and its ability to hold the piano sound out over time and then to have that sound decay and fade out is crucial to any intermediate to advanced pianist and that's where many of these digital pianos fall short. This time the new model has more than twice the realism in sustain/decay time of the piano tone along with the volume of the sustained piano sound to hold a more realistic level before fading out. I noticed this change from the previous model right away and for people that play piano at a higher level than a beginner, this new upgrade will simply make your music sound better with a more organic tone like a real piano. Along with half-damper pedaling for more natural piano sustain at different pedal depths and the improved damper resonance which gives the piano sound a more organic natural reverb (echo) response especially when playing on the high octave keys that don't normally have good sustain.

4. The Polyphony in this new piano – The polyphony has been increased from the previous 128-note polyphony to the new 192-note polyphony. This is considered as piano's processing power which enables the piano sound to be larger, fuller, and more resonant along with being able to play more complex music without notes dropping out or sustain time being too short.

5. 22 Built-in Tones - The AP-270 now has 22 separate instrument sounds which are an increase from the previous model and all of those sounds have been improved to be even more like the real thing including the electric pianos, harpsichords, organs, choirs, etc. and as mentioned earlier also the acoustic piano tones. It is interesting to note there are now a total of 7 distinct acoustic piano sounds using a New York Steinway grand piano sound and a European grand piano sound which is far more than the other brands in this price range. The main piano sounds are also easily accessible with buttons on the control panel. Most people want a variety of actual acoustic piano sounds rather than the non-piano sounds so this new Casio AP-270 delivers on this point.

6. New Control Panel - The control panel of the new model has changed from having the buttons above the keys to having them on the left side of the keyboard. Casio did this to make the piano look more minimalist and give it a cleaner appearance with a bit less clutter. Casio has placed the names of the sounds and additional functions above the keyboard so they are easy to find and this is done through with pressing one button and then using a specific key to trigger the feature. It's fairly easy to operate and much easier than similar control panels in other brands because the features (sounds, effects, metronome, etc.), are labeled on the new AP-270.

7. Simulated Ebony & Ivory Keys - The tops of the keys are made of synthetic ebony & ivory material to replicate the older real acoustic pianos from many years ago when ivory and ebony were legal to be made into piano key tops. Casio has been using this material on their keys for a number of years now but in this model Casio has redesigned and upgraded the "feel" of those key tops by changing and smoothing out the texture so that it feels more like actual ivory and ebony and I noticed this change right away when playing the piano. When you touch those keys the surface now feels better and is more natural to play. This is a relatively small change but a good one and shows that Casio is paying attention to the details as well as the big things.

As you can see by the improvements I just mentioned that this new AP-270 really does have many significant advantages in all aspects of this piano, but at the same time Casio has kept some nicer previous features and functions of the AP-260. This would include layering of two sounds together for simultaneous play such as string symphony and grand piano, as well as a split sound function allowing for an instrument sound on the left hand and a different instrument sound on the right hand. Other useful functions and features carried over to this model include transpose, an adjustable metronome for rhythm and timing training, and last but not least a 2-track MIDI recorder for left and right-hand piano practice and playback. This 2-part recording system is something other digital pianos in this price range do not have and being able to record and playback your left and right hand separately is really useful for students. Most students need to practice and hear each hand one at a time, and for more advanced players, they want to analyze their performance by listening to how each hand is doing one at a time and then played back together. You can also speed up or slow down the playback portion so that you can record the song at a slow speed and playback at normal speed or you can record at a normal speed but playback at a slower speed so you can better hear how you played and identify your mistakes better that way.

So here's the bottom line; The AP-270 is a lower priced digital piano with higher priced features in an attractive traditional furniture cabinet with matching piano bench, sliding key cover, and full privacy panel with features that concentrate and focuses on the best piano playing experience possible in its price range. It does not have a lot of unnecessary bells & whistles so is great for families or players who mainly just want to play the piano and have the necessary elements in a piano to do so. With the improvements that Casio has made to this Celviano model as compared to the previous model and the current competition out there, there really is no other digital piano that comes close in this price range in my opinion.

HARMAN Professional Solutions India to elevate the connected enterprise with Audio, Video, Lighting and Control systems at InfoComm India 2017

HARMAN Professional Solutions, the global leader in audio, video, lighting and control systems, including networked AV, exhibited integrated AVLC over network solutions at the Infocomm India show held at Bombay Exhibition Center, Mumbai from 26 – 28 September 2017

This year, HARMAN Professional Solutions displayed the many ways audio, video, lighting and control (AVLC) technologies can come together to create innovative solutions for a variety of markets. One of the important HARMAN capabilities showcased was AV distribution and control over the network, which offers the ability for more flexible, scalable and seamless solutions. Since HARMAN is a provider of complete networked AVLC solutions, this opens up powerful new opportunities for corporate, education, retail, hospitality and more—all leveraging the best of HARMAN's legendary brands - AKG®, AMX®, AMX SVSI®, BSS®, Crown®, JBL Professional®, Lexicon®, Martin® and Soundcraft®.

The AVLC demo is not only an audio, video, lighting and control demo, it is also a content delivery system. For the show, HARMAN had content distributed on many different products across the various brands, including videos, product information, case studies, etc., which were loaded onto AMX Enzo content-sharing devices. Video content displayed at the AMX Networked AV Demo Area are encoders, sending content over the network to decoders for each of the four Samsung UHF-E Series video wall displays. The demo included newly launched Ultra HD Over IP AMX N2300 & N2400 Series encoders and decoders that are industry-leading video-over-IP solutions for distributing full-quality 4K content over Gigabit Ethernet networks with near-imperceptible latency. Other solutions showcased included:

AMX NCITE presentation switchers, new professional AV management devices that deliver powerful audio and video capabilities for a wide range of presentation scenarios, including classrooms, conference rooms and more.

AMX Acendo family of conference room solutions including AMX Acendo Core – a complete meeting room solution that features direct integration with Microsoft® Exchange scheduling, one-touch Skype for Business integration, native document viewers, email document sharing and more. AMX Acendo Vibe - new line of premium conferencing sound bars with a powerful feature set that includes JBL speakers, far-field microphones, a wide-angle camera and a modern office design aesthetic. AMX Acendo Book - scheduling touch panels build on the success of AMX RoomBook touch panels. The Acendo family products enable enterprise office teams to increase efficiency enhance collaboration and make optimal use of huddle spaces and small meeting rooms.

HARMAN Connected PA, a complete, integrated ecosystem of audio products that allows AV specialists, educators, houses of worship, small venue owners and musicians to get professional results quickly and easily via HARMAN Connected PA app, regardless of their level of experience with pro audio equipment or traditional sound systems. The Connected PA product ecosystem initially includes equipment from Soundcraft, JBL, dbx and AKG, allowing users to create systems that suit their specific needs. Compatible products include:

Soundcraft Ui12, Ui16, and Ui24R Digital Mixers

JBL PRX800 Series Loudspeakers

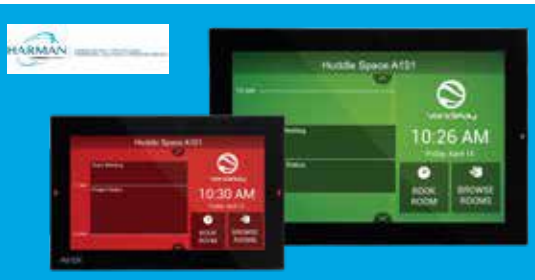
dbx DI1 Active Direct Box

AKG P5i Microphone

AKG MDAi CPA Connected PA microphone adapter

Martin Exterior Projection 1000, The Exterior™ Projection 1000 is an unparalleled, powerful tool for permanent outdoor installations to integrate textures, patterns and graphics for limitless creative exterior lighting designs.

Acendo Vibe

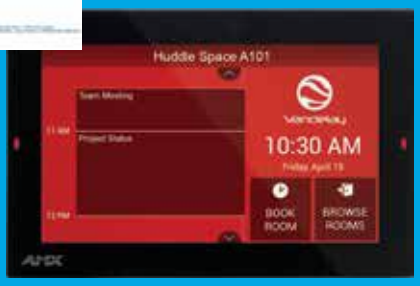


AMX ACB2107 7" & ACB2110 10" AcendoBook Scheduling Touch Panels

N2300 Series 4K30

N2400 Series 4K60

Exterior Projection 1000



AMX 7" Modero S Series Wall Mount Touch Panel

NCITE-813AC - Back

NCITE-813AC - Front

Create your own world of music with Yamaha Synthesizer Apps

Plug into MX with FM Essential App

• FM Essential is synthesizer app which inherit Yamaha's legendary FM tone generator such as DX100, TX81Z and V50. Connected with Music synthesizer new MX series,
• 271 high-quality Voices consists in from selection presets of Yamaha Legacy FM synthesizer V50, TX81Z and DX100, originally created 64 presets and combination Voices with MX BK/BU series.
• You can play 271 high-quality voices consisting of selected presets of Yamaha Legacy FM synthesizer DX100, TX81Z and V50, originally created 64 presets and combination Voices with MX BK/BU series.
• You can store & switch Voices of FM Essential and various parameters by MX controllers.

Ball Controller

Touch and drag in ball controller to modulate the sound by simultaneously changing multiple parameters

Arpeggiator, chord pads and scale function

•Play Arpeggiator and Chord pads in addition to keyboard with various scales
-Arpeggiator patterns: 64
-Chord pads: 20
-Scales: 25

Drum Pads

You can play drum phrases suited to a range of different musical genres to accompany your synth Voice performances.
3 music genres (Electro,House & HipHop) Drum pads for each of the 16 drum pads.

Step sequencer & Edit Voices

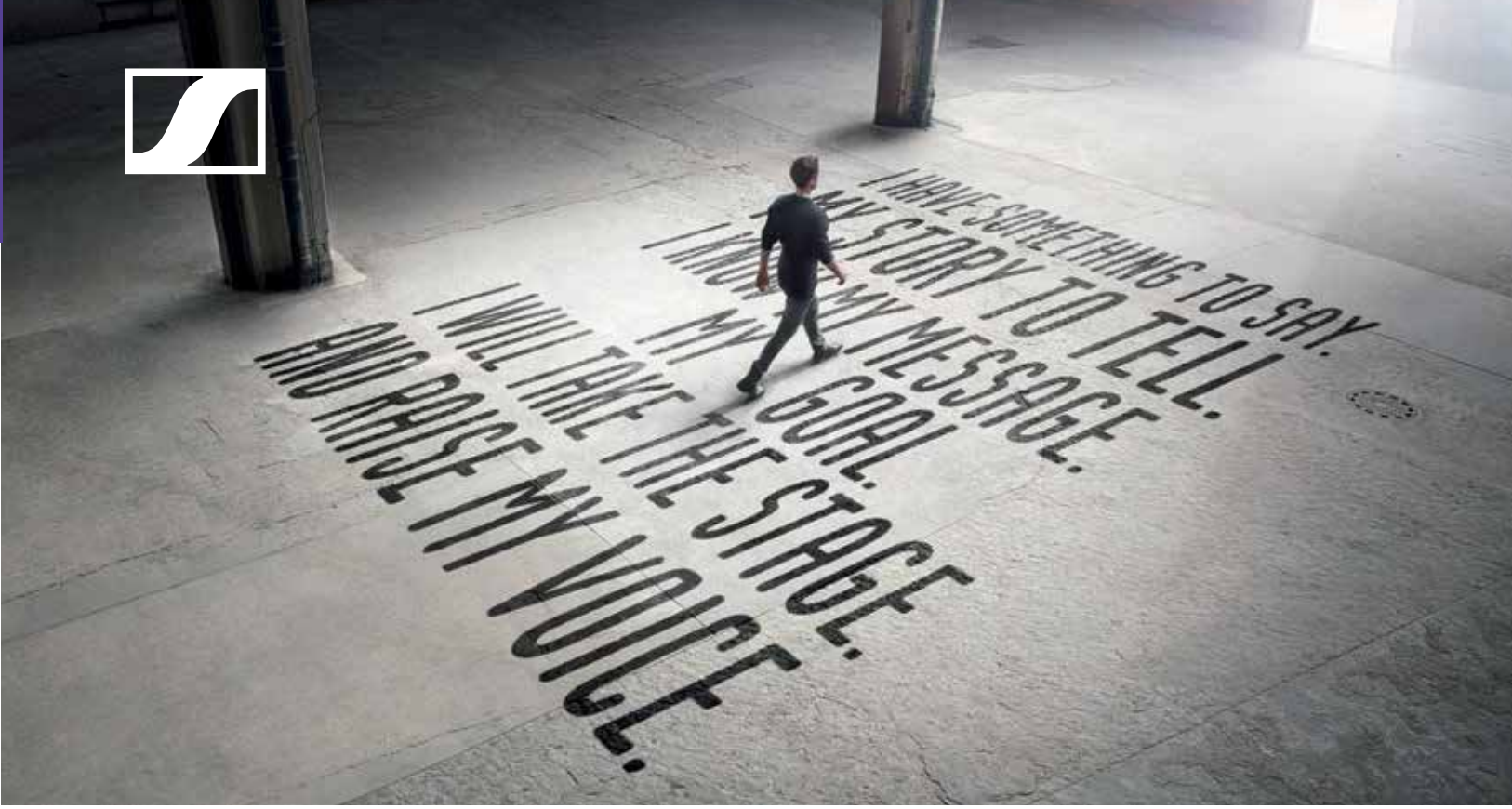
• Create Voices deeply In the edit screen.
• Edit various parameters such as Operator wave, volume ,
• FB level, each operator EG, LFO, PEG(pitch EG)
• 15 types of effects and 3 bands EQ are available.
• Select sound chips used by Yamaha vintage synthesizers(DX100 TX81Z V50) which are perfectly modelling

Cubasis LE 2

Cubasis LE is the compact version of Steinberg's streamlined, multitouch sequencer for the iPad, providing the same look and feel of its bigger brother Cubasis. Specially designed for quick and easy operation, Cubasis LE makes recording, editing and mixing a breeze. Cubasis LE places touch-intuitive production tools in your hands, opening a new world of possibilities for your creativity.

Key Features

• Up to 4 audio and 4 MIDI tracks
• 2 assignable physical inputs and stereo output
• 32-bit floating point audio engine
• Audio I/O resolution of 16-bit/44.1 kHz
• iOS 32 and 64-bit support (depending on the device used)
• Micro Sonic with 25 virtual instrument sounds based on HALion Sonic and Allen Morgan drum kits
• Mixer with 5 effect processors
• Virtual keyboard
• Sample Editor and Key Editor
• Export to Cubase
• MIDI over Bluetooth LE – Connect compatible MIDI gear without any cables
• MIDI Auto Quantize – Sync MIDI tracks with the beat while recording
• Core Audio and Core MIDI compatible hardware supported
• Import audio from your iTunes music library
• Audio mixdown and MIDI export
• Upgrade to Cubasis full feature set via in-app purchase
• Super-versatile RoomWorks SE* reverb effect with intuitive graphical display
• Refreshed MIDI editor with ultra-intuitive and spot on handling to edit MIDI tracks and compose



XS 1

Raise your voice.

Launch price: ₹ 2,499/-

Your backstage pass to great sounding vocals and speech, a dynamic cardioid vocal microphone for powerful performances.

- Upfront vocal presence in the mix
- Silent mute switch for flexibility and control
- Rugged all-metal housing
- Great feedback rejection

It's time to raise your voice.
sennheiser.com

2 YEAR WARRANTY
Made In Germany

Rohit Uberoi: +91 9811811612

SENNHEISER

AKG

HARMAN
A SAMSUNG COMPANY

STUDIO SOUND, STAGE PRESENCE

FOR WORRY-FREE LEAD AND BACKING VOCALS

C7

The AKG C7 reference handheld condenser microphone allows lead and background vocals to shine through with pristine clarity and sparkling high end. Equipped with specially engineered circuitry and custom-designed components, C7 prevents feedback, spill, handling noise and pop noise from interfering with your performance.

To know more call us on 1-800-208-8880

AKG AMX BSS crown dbx DigiTech JBL lexicon Martin Soundcraft STUDER

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TRITON-Blr

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